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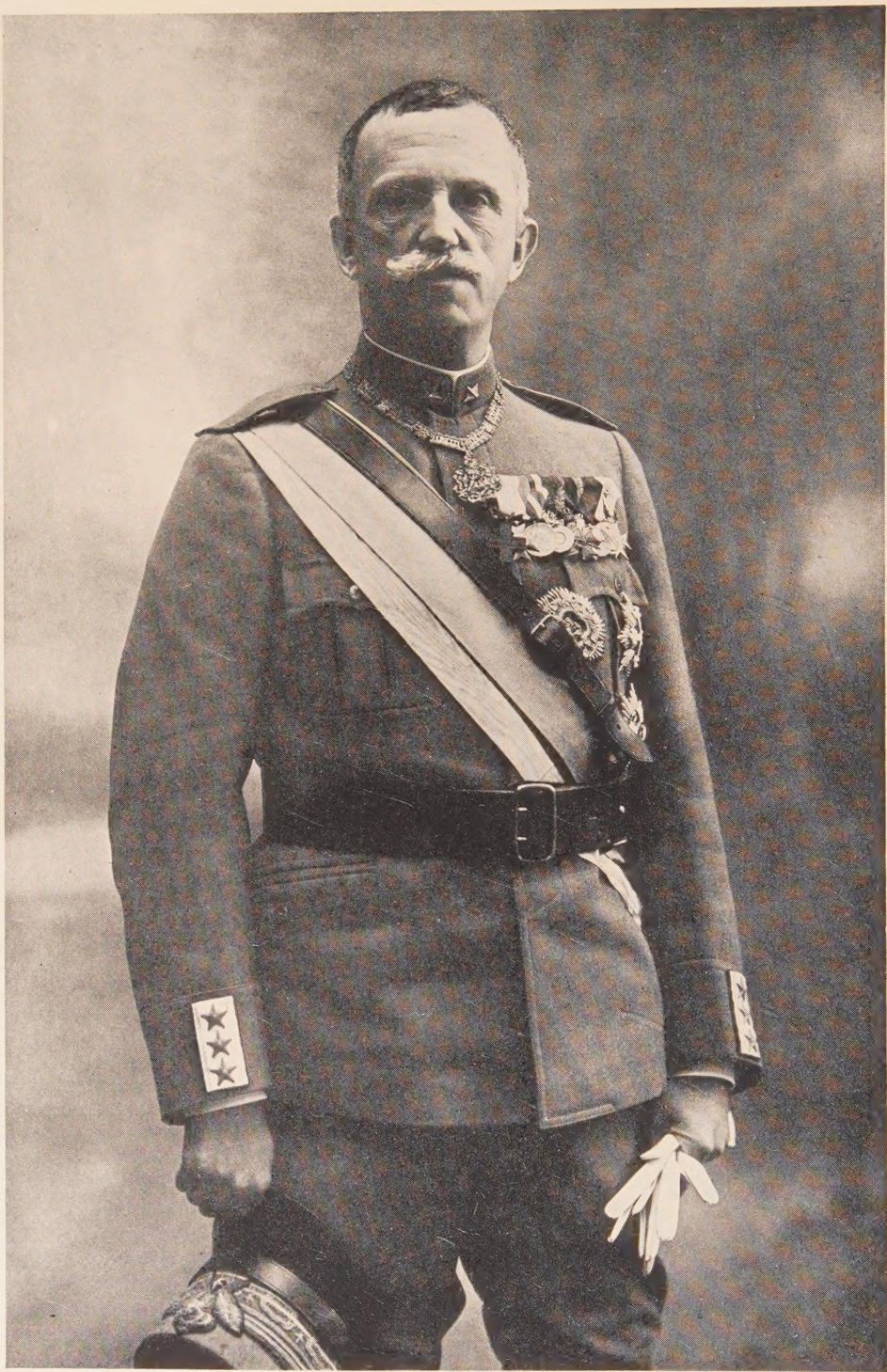


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Vittorio Emanuele  
1923

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# EXHIBITION OF MODERN ITALIAN ART

UNDER THE PATRONAGE OF  
HIS MAJESTY THE KING OF ITALY

ORGANIZED BY THE  
ITALIAN MINISTRY OF PUBLIC INSTRUCTION

INTRODUCTION BY  
**ARDUINO COLASANTI**  
Director General of Fine Arts, Italy

FOREWORD BY  
**CHRISTIAN BRINTON**

AUSPICES OF THE  
**ITALY AMERICA SOCIETY**

1926

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NEW YORK



MEDARDO ROSSO Ecce Puer



*Lent by the Brooklyn Museum*

GIOVANNI BOLDINI *Portrait of Whistler*

## NOTE ON THE EXHIBITION

IT IS with the greatest pleasure that the Italy America Society presents and commends to the American public the first exhibition of Modern Italian Art which the Italian Government has, on our invitation, assembled and sent to this country. In art Italy carries not only the glory but the weight of a past so extraordinary that it is indeed difficult for a contemporary artist coming from Florence, Rome, or Venice to overcome the handicap of the names of his countrymen which echo in schools and museums throughout the world. Italy offers the student of art so great a task, and such an abundance of material from the past, that we are easily led to disregard the achievements of the present day. The exhibition organized by the Italian Ministry of Public Instruction, of works chosen under the personal supervision of one of Europe's foremost art critics, Arduino Colasanti, Director of the Department of Fine Arts, tells us that united Italy is second to no great nation in number of artists, and in sincerity of artistic expression, the influence of which has been widely felt beyond the narrow borders of the country itself. The Italy America Society is deeply grateful to His Majesty, the King of Italy, who granted the exhibition the honour of his patronage; to His Excellency, the Italian Ambassador, and to His Excellency, Honorable Benito Mussolini, for the generous support of the Government; to the Ministry of Public Instruction, and particularly to the Department of Fine Arts, which assembled the collection. The work of the Italy America Society in presenting the exhibition in the United States has been made possible through the co-operation of the Grand Central Art Galleries, New York; the Museum of Fine Arts, Boston; the National Gallery of Art, Washington; the Art Institute of Chicago, and the California Palace of the Legion of Honour in San Francisco. To Dr. Christian Brinton the Society expresses sincere thanks for his valued assistance in the preparation of the notable catalogue, and to the Brooklyn Museum for the loan of the portrait of Whistler by Boldini. The officers of the Society are particularly indebted to Dr. Lauro de Bosis and to Mr. Abram Poole who first conceived the idea of organizing the exhibition, which was consummated by the active work of the Committee on Arts and Letters, of which Mr. Otto H. Kahn is Chairman, and by the united support of the Society.

THOMAS W. LAMONT,  
*President of the Italy America Society.*



ANTONIO MANCINI Azaleas

# FOREWORD

*By CHRISTIAN BRINTON*

SINCE aesthetic reciprocity is fast becoming a distinctive feature of international amity, it is with grateful appreciation that we welcome the artistic achievements of our friends from overseas, and from time to time are moved to respond in kind. Post war exhibitions of foreign art in America have thus far included more or less representative displays from England, France, Sweden, Holland, Switzerland, and Russia. Italy, the veritable cradle of modern art, and creator of the modern social order has not, however, appeared officially in our midst since the Panama-Pacific Exposition at San Francisco in 1915. Generally speaking, we do not know what changes have been wrought in the spirit and character of Italian artistic production since the shock and stress of war and the heroic period of recuperation. It thus remains for the present exhibition to reveal Italy of to-day as seen through the eye of the creative artist.

The Italy that comes to us flushed with new-found glory is the same Italy over which has for ages brooded the spell of antique beauty. There has simply occurred during these last brief years another Rinascimento, a New Renaissance, which but throws into sharper relief certain fundamentally Italian characteristics. Nurtured upon a pregnant past, and reaching valiantly toward fresh conquests, the rhythm of Italy is more clearly defined than is the evolutionary curve of other countries. The various modern artistic movements from the Divisionism of Segantini and Previati to the Dynamism of the Futurists each possesses a plastic appeal typical of a race noted for vivid expressional eloquence. It is in fact this same faculty for plastic expression that constitutes the keynote of contemporary Italian art.

The aim of the present exhibition is to offer a balanced and comprehensive picture of current Italian artistic activity. The picture opens with the work of the great protagonists, Boldini, Mancini, and Medardo Rosso, and closes with a courageous presentation of Futurist painting and decorative art. Every movement of consequence finds place on these walls, with special

emphasis upon the work of certain painters and sculptors who have risen to prominence as the result of post war influences. You will hence be able to adjudge the merits of what may be termed the living art of Italy. You will be able to trace in line, colour, and form the artistic physiognomy of a country recently fired to new effort yet ever mindful of its heroic heritage.

The first feature that is apt to strike the sympathetic observer upon viewing the collection as an ensemble is its sturdy independence of inspiration, its aesthetic autonomy. During periods when most of the world was striving by turns to be Impressionist or post-Impressionist, Cézannist or Cubist, the Italians were working along lines at once individualistic and nationalistic. That species of artistic Francomania which flourished from Stockholm to Barcelona and from Manhattan to Moscow did not take serious root in the soil of Italy. The Divisionist technique which Giovanni Segantini evoked in anguish and exaltation amid the clear heights of the Engadine, instead of destroying, placed vigorous stress upon mass and contour. And similarly the sculptor Medardo Rosso declined to succumb to the spell of Rodin. He actually exerted considerable influence upon the master of Meudon in the matter of leading him from smooth pseudo-classicism toward a freer handling of surface and that subtle interplay of light and shade upon fixed surface which is the very soul of sculpture. The same is true of the Futurists who, led by their intrepid fugelman, Marinetti, turned Cubism, which was static, into something not alone dynamic, but kinetic. In each case these men proved themselves initiators not imitators, and as such added fresh vitality to the larger volume of their country's artistic aspiration.

The most copiously represented of the older group of contributing painters, and the one whose work will probably attract the major measure of attention, is the fertile Mancini, who has been a figure of international importance for some decades. Mancini no longer inhabits his picturesque studio in the Via Margutta, the artists' quarter of Rome. He has recently moved to more commodious lodgings. It was a pleasure to find that he had prospered, but even more so to realize that, despite his fourscore years and above, he was still painting with his old-time zest and dexterity. It is an art that appeals to eye rather than mind, that belongs to the realm of material

objects rather than the questing reaches of the imagination. Yet, what painter has extracted so much joy out of sheer masses of pigment, such sensuous delight from the gleaming surfaces of simple, actual things—a bouquet of flowers, the glint of silk, the glance of an eye, the flash of a fan.

A wizard of equal witchery is Boldini, though what Mancini achieves with the free manipulation of mass, Boldini attains through the nervous play of line and movement. Painting with Mancini remains, however, manner. With Boldini it rises to the pitch of genuine style, something akin to the swagger baroque of Bernini. Whatever the distance that divides the two, they stand the undisputed masters of contemporary Italian portraiture, Mancini with a sprightly charm that recalls Naples, where he studied, Boldini with a cosmopolitanism acquired during fifty years' residence of Paris.

Upon paying appropriate respects to the work of Michetti, Sartorio, and the men of the succeeding period such as the sensitive feminist, Innocenti, one may proceed to a consideration of certain younger talents. Among these may be cited Spadini, Casorati, Oppi, Ferrazzi, De Chirico, Conti, and Donghi. While Spadini's lustrous colouristic vision was almost exclusively dedicated to scenes from domestic life, the work of his colleagues marks the advent of that New Classicism so popular in present-day Italy. Something of the spirit of bygone Hellas seems to have been wafted across to the land of cypress and sun, for these painters one and all worship purity of form and clarity of contour. Casorati and Oppi are the most convinced and consistent of the group, yet each is in some measure impelled by a well defined impulse to renounce the accidental and superficial, and reflect the reasoned unity of sober colouration and essentially integral volume. It is these artists who have been carrying off most of the honours at the Biennial Exhibitions in Venice and Rome, and whose influence is paramount in the field of pure painting.

The reversion to formal tradition, and the appeal of intellect rather than creative instinct which characterizes the attitude of the foregoing men, finds its antithesis in the production of the Futurists, whose work is astir with dynamic impetus. Balla, Depero, Prampolini, and their associates attack virtually every phase of aesthetic endeavour, and to each add their quota of that vital, daring Marinettismo which animates them all. There are those

who maintain with touching elation that Cubism is dead, but whether or not this be so the same cannot be charged of Futurism. Possessing an active emotional content, and an unfailing mental flexibility, the Futurists have year after year scored fresh triumphs in various fields.

Standing apart from his fellow painters in self-imposed isolation is the figure of Modigliani, who drifted to Paris to win, almost at the same moment, triumph and a tragic end. A modernist in the vein of Derain and Picasso, he nevertheless harks back to his native land, to the remote allure of Tuscan primitive—to a mystic, sensuous appeal without time or date. And just as Modigliani is a unique apparition in the province of painting, so is the Milanese, Adolfo Wildt, a kindred phenomenon in contemporary Italian sculpture. Unequal though it be, the production of Wildt is touched by a psychic evocation, a power of symbolic expressionism, that place him in a category by himself. He seems the one Latin artist who has, so to speak, broken the classic mould—who has felt the breath of Northern mystery.

The balance of the sculpture, including the sincere fusion of classic tradition and modern sentiment which typifies the vision of Antonio Maraini, together with the display of black and white and of applied art, complete our brief survey of the exhibition. In all this work you will have discerned a distinct regard for form as such, a marked degree of pure plasticity of inspiration. These walls do not glow with the chromatic fantasy to which our Slavic friends have accustomed us for, save the Futurists, the Italians are not vivid, luminous colourists. In compensation, however, this art evinces an assured measure of structural integrity. Strength of design it also possesses, and likewise unity of purpose. It indeed everywhere displays the purposeful unity of an aspiring and homogeneous people.

As the artistic expression of a country whose past is of transcendent glory, the current exhibition would in any event command attention. Yet this is not all, for the soul of Italy has not been strangled, but strengthened for fresh effort by the legacy of formal beauty. That art is playing its appointed part in the present Risorgimento there are numerous indications. Already from the fluted throat of Wildt's valkyr one seems to hear the clear call to a still higher national destiny.

# CATALOGUE



# PAINTING

## BALLA, GIACOMO

Born in Turin, 1874. Studied painting alone and won recognition at an early age. He has constantly searched for new technical methods and has worked independently of any school, alike indifferent to criticism or appreciation. He attempts to interpret movement in colour and form. Lives in Rome and is a prominent member of the Futurist group.

- 1 Forest Motivation
- 2 Sensation of Spring
- 3 Idea

## BOLDINI, GIOVANNI

Born in Ferrara, 1854. Studied painting at first under his father, then at the Academy in Florence. He obtained his first professional success in London. In 1872 he went to Paris where he has lived ever since and obtained world renown as a portraitist. His water colours are as much admired as are his works in oil, and besides portraits he has been successful in composition and landscape. Represented in the Gallery of Modern Art in Rome, the Brooklyn Museum, and numerous important public and private collections.

- 4 Portrait of Whistler  
*Lent by the Brooklyn Museum*
- 5 Portrait of Mrs. Rita de Acosta Lydig  
*Lent by Mrs. Lydig*
- 6 After the Ball

## CADORIN, GUIDO

Born in Venice of a family of artists, he attained recognition at the age of nineteen by his paintings exhibited in the Gallery of Modern Art, Rome. The King of Italy acquired his Cigarette Makers which was exhibited at the Venice Biennial in 1920. He has recently been dedicating himself to applied art, rediscovering a number of

ancient technical processes. He has produced metal plates, lacquer furniture, printed silks and canvases. His genius as a decorator has found its most complete expression in the restoration of the Papadopoli Villa near Vittorio Veneto.

- 7 Model
- 8 Square in Venice
- 9 Canal in Venice
- 10 Fishing with Harpoon
- 11 Spring on the Lagoon

### CASORATI, FELICE

Born in Novara, 1885. At present lives in Verona. Studied law, music and literature and finally turned to painting under the guidance of Vianelli at Naples. His first paintings were accepted at the Biennial Exhibition at Venice in 1907, the same year in which he obtained his Doctorate in Law at the University of Padua. Casorati deliberately omits detail, in attempting an almost abstract search for the essential forms of things.

- 12 Portrait of Signor Riccardo Gualino
- 13 Portrait of Signora Riccardo Gualino
- 14 Portrait of Signor Beria
- 15 Pasha
- 16 Midday

### CONTI, PRIMO

This young Florentine on the occasion of his special exhibition in Rome in connexion with the third Biennial had the good fortune to provoke heated controversy among the critics, some of whom lauded him as a dawning prodigy while others saw in him an imitator of Tito. He is certainly one of the most interesting figures in contemporary Italian art. The free composition of his Rape of the Sabines and his Golgotha are in strong contrast to the sobriety of his Mother in the Red Blouse, and his portraits of Chinese characters.

- 17 Liung-Yuk  
*Lent by the Gallery of Modern Art, Florence*
- 18 Chinese

### DE CHIRICO, GIORGIO

Born in Greece, 1888, of Italian parents. Has studied and lives in Rome. His original style created great interest in France, Belgium, and Italy where he has participated in a number of exhibitions. His art has been described as having a meta-

physical character. With an original and extremely modern technique he seems to have felt the influence of the Italian masters of the fourteenth century. Among his works are *Hector* and *Andromaca*, *The Trouvatore*, *The Troublesome Muses*.

**19 Portrait of the Artist**

**20 Portrait of the Artist's Mother**

**DEPERO, FORTUNATO**

Born in Rovereto, Venetia. Lives in Rome. Depero is one of the most prominent artists belonging to the Futurist movement. He has been an exhibitor in national as well as international exhibitions and created numerous controversial discussions. Like all Futurists he has been especially successful in decorative and applied art. His clever toys, stage decorations, tapestries, and furniture created a sensation at the Exhibition of Decorative Arts in Paris, 1925.

**21 Wild Horses**

**22 Train at Dawn**

**23 Woman Embroidering**

**DONGHI, ANTONIO**

Born in Rome, 1897, where he pursued his studies at the Institute of Fine Arts. After fighting as a soldier in the World War he devoted himself while at Florence and Venice to a painstaking study of the art of the seventeenth and eighteenth centuries. He won his first notable success at an exhibition held in the Bragaglia Gallery in Rome. Lives and paints in his native city.

**24 The Artist**

**25 Bridge**

**26 Baroque Church**

**27 Street**

**28 The Stairway**

**29 The Table is Set**

**30 At the Inn**

**31 The Fortune Teller**

**32 Nude**

**33 Washerwomen**

**FERRAZZI, FERRUCCIO**

Born in Rome, 1891. He copied old masters for a time under the guidance of his father and then studied under Coromaldi and Sartorio at the Institute of Fine Arts in Rome. Devoted at first to Segantini, he then passed a short but interesting interval in

the Impressionist movement from which he reverted to the masters of the fifteenth century. Now at thirty-four he has developed a highly original art not without traces of the varied influences of his early years. In sculpture also he has attained considerable distinction.

- 34 The Idol
- 35 The Storm
- 36 Valley of Tivoli
- 37 Aniene River at Tivoli
- 38 The Tragic Journey
- 39 Horitia and Child
- 40 Adolescence (Study)
- 41 Family of the Artist
- 42 Study for the Above

#### **INNOCENTI, CAMILLO**

Born in Rome, 1871. At first a student of classical literature, he became interested in art after working as a model for Ludovico Seitz. During subsequent travels in Spain he developed a passion for Velazquez, but eventually turned from this master to devote himself to pointillism. After 1911 his work became frankly impressionistic with an insistence upon the picturesque somewhat reminiscent of his early Spanish experience.

- 43 Andalusian Woman
- 44 The Black Veil
- 45 Summer

#### **MANCINI, ANTONIO**

Born in Albano, near Rome, in 1852. He owes much to Naples where he studied under Domenico Morelli and where he won his first success in 1877 with a canvas entitled Love Thy Neighbour as Thyself. Mancini is a realist but his realism is pervaded by an invincible cheerfulness and good humour. With the years his work acquired a certain complexity of detail which has induced some critics to prefer his earlier productions. Public galleries in Rome, Munich, Amsterdam, Dublin, Florence, Boston, and New York contain masterpieces by this artist.

- 46 Desires
- 47 Peasant Girl
- 48 In the Garden
- 49 Venetian Woman

- 50 Azaleas
- 51 The Scarf
- 52 Flags
- 53 Girl with Mandola
- 54 Landscape
- 55 Portrait of the Artist
- 56 Bandit
- 57 Spring

### **MICHETTI, FRANCESCO PAOLO**

Born in Tocco Casauria, Abruzzi, in 1851. He studied painting under Morelli in Naples, returning thereafter to the solitude of his native village. At the Neapolitan Exhibition in 1877 his *Corpus Domini*, depicting a popular religious ceremony of the Abruzzi, brought him suddenly into fame. He is commonly regarded as a counterpart in painting of his great friend d'Annunzio for whose tragedy entitled *The Daughter of Jorio*, he made a painting of the same name, acquired by the German Kaiser, which is considered his masterpiece. He is now a senator and lives in an old convent at Francavilla al Mare, in the Abruzzi.

- 58 Golden Clouds
- 59 Head of Peasant
- 60 Landscape
- 61 Sheep and Goats
- 62 In the Grass
- 63 On the Beach
- 64 Abruzzi Landscape
- 65 Peasant Woman

### **MODIGLIANI, AMEDEO**

Born in Livorno in 1884. After graduation from a classical high school he applied himself entirely to painting, first at Livorno under Micheli, then at the Florence Academy of Fine Arts. He made brief sojourns in Rome and Venice and thence went to Paris where he lived the rest of his brief life as a member of the group called *La Jeune France*. For a time he followed the French Cubists but soon evolved a manner quite his own which has something of the feeling of the Italian Primitives. He died in Paris in 1920.

- 66 Portrait of M. Baranowski  
*Lent by H. Bing & Cie*

**67 Madame Modigliani**

*Lent by H. Bing & Cie*

**68 Blonde**

*Lent by H. Bing & Cie*

**69 Nude**

*Lent by H. Bing & Cie*

**70 Young Woman**

*Lent by Mr. Paul Reinhardt*

**71 Portrait**

*Lent by the New Gallery*

**NOCI, ARTURO**

Born in Rome where he studied painting at the Royal Institute of Fine Arts. He followed for a while the Divisionist movement and developed an independent technique, devoting himself both to landscape and portraiture. He is the winner of several competitions and has partaken in numerous national as well as international exhibitions. Two of his paintings have been bought by the National Gallery of Modern Art in Rome. Noci is at present a resident of New York where he is chiefly known as a portrait painter.

**72 Venetian Fisherman**

**73 Portrait**

**OPPI, UBALDO**

He was born in Bologna where he at present lives. Considered as one of the most promising among the younger artists, he awakened great interest at the latest Biennial Exhibitions both in Venice and in Rome. One of his pictures was awarded the Gold Medal at the last Carnegie Institute Exhibition in Pittsburgh. He is a realist, but his realism is distinguished by classic severity and accuracy of detail.

**74 Fishermen at Santo Spirito**

**75 Breton Girl**

**PRAMPOLINI, ENRICO**

With Balla and Depero, he completes the Futurist triumvirate. While he was born in Milan he is a resident of Rome, and was one of the first to follow the movement headed by Marinetti and Boccioni. He has been particularly successful in the decorative arts, having been awarded the Grand Prix and three Silver Medals at the Exposition of Decorative Arts in Paris, 1925. Editor of the Futurist Review.

**76 Jazz Band**

- 77 Feminine Architecture**
- 78 Portrait of the Artist**
- 79 Capri**

## **ROMAGNOLI, GIOVANNI**

Born in Faenza, 1893. Studied fine arts at the Institute of Bologna under Domenico Ferri and Augusto Majani. He made his debut at the Promotrice of Bologna and the Secession of Rome. Since then he has regularly taken part in all the Italian exhibitions of national importance. His latest work reveals considerable advance both in emotional content and in technique. His Ballerina is on permanent view at the Gallery of Modern Art in Rome.

- 80 Cherries**
- 81 Nude**
- 82 Pomegranates**
- 83 Diana**

## **SARTORIO, GIULIO ARISTIDE**

Born in Rome, February 11, 1860, he came from a family of poor artists and received his first instruction from his father who was a sculptor. At the age of seventeen he was making his living as a designer. He had the good fortune to enlist the interest of Nino Costa, Giuseppe Raggio, and Michetti, who saw in him the promise of a great artist. He spent two years in England and finally settled in Rome where he has attained great fame in landscape, composition, and decorative painting. A master of pastel, the Roman Campagna found in him an illustrator of classic accuracy. He is the author of the monumental frieze in the Italian House of Parliament.

- 84 Portrait of a Girl in the Open**
- 85 Malaria**
- 86 Ponte Milvio**
- 87 Alpine Posto**
- 88 Windmill at Terracina**
- 89 The Pines at Fregene**
- 90 Along the Shore**
- 91 Pine Trees**
- 92 Funeral on the Adamello**

## **SIRONI, MARIO**

Born in Sassari, Sardinia, 1885, Sironi is a Roman by training and experience, and of late a resident of Milan. Belongs to the Twentieth Century Group which commanded considerable attention at the recent exhibition in Venice. He is a synthetic artist, but an Italian synthetist, enamoured of the seventeenth century. Well known also as a caricaturist, he regularly draws for Mussolini's paper, *Il Popolo d'Italia*.

### **93 The Architect**

## **SPADINI, ARMANDO**

Born in Florence, 1883. A self-made artist he began with the decoration of pottery, an activity to which critics have attributed the luminosity and lustrous glazes which characterize many of his canvases. He won a most spectacular and sensational success at the Venice Biennial in 1924 which brought him to the forefront among contemporary Italian artists. He died in Rome, 1925, in the full flower of his art.

### **94 The Kiss**

### **95 The Visitation**

### **96 The Toilette of Venus**

### **97 Asleep**

### **98 Wife of the Artist**

### **99 Anna in White**

### **100 Study Hour**

### **101 The Marriage of St. Catherine**

### **102 Mother and Child**

### **103 Cat and Kittens**

### **104 Boy with Lobster**

### **105 Children with Fruit**

### **106 Landscape**

### **107 Park**

### **108 Villa Borghese**

## SCULPTURE

### ANDREOTTI, LIBERO

Born in Pescia, Abruzzi, Andreotti was successively blacksmith, bookstore clerk, and caricaturist before turning to sculpture where he has won renown. He studied modelling first in Florence, then in Paris, where he remained until 1914. For a time under the influence of Bourdelle, he now finds his principal inspiration in the Tuscan art of the Renaissance, especially in Jacopo della Quercia. His Italian Mother will soon be unveiled in the Santa Croce in Florence, where he occupies the chair of sculpture at the Institute of Decorative Art.

109 Girl with Cherries

110 Bather

### DAZZI, ARTURO

Born in Carrara, January 13, 1881. Dazzi's work reflects the spirit of his marble-ribbed Alps. He has given Italy two famous war monuments, one to the hero Enrico Toti, and one to the railwaymen who died at the front. One of his statues has found its way across the Atlantic to Lima, Peru. He contributed the reliefs to the Banca d'Italia building in Rome, and to the Triumphal Arch in Genoa.

111 Antonella

112 Calf

113 Virgin

114 American Girl

115 Spring

### GEMITO, VINCENZO

Born in Naples, May 11, 1852. He studied under Lista and Caggiano, and in 1867 obtained a sensational success with his Fisher Boy which was acquired by Meissonier and has now found a permanent home at the Bargello in Florence. Moving to Paris he became one of the most popular artists of the French capital and filled many orders for busts, portraits, and statuettes. Famous are his Water Boy, The Spring, and Neptune.

He had a strong sense of the lure of the sea which he preferred to envisage under reconstructions of a mythical seafaring universe. His energetic career was hampered by an attack of insanity which, though subsequently cured, left him without the original fullness of his powers.

**116 The Philosopher**

**117 Child**

**GERARDI, ALBERTO**

A Roman by birth. For a long time principal of the Artigianelli Institute on the Aventine. He is now a teacher in the School of Applied Arts in the Viale Manzoni in Rome. Gerardi is a sculptor of distinction but he owes his fame to his work in iron which was first exhibited in the Biennial in Rome and later at the Pesaro Gallery in Milan. Some of his chalices and pieces of Franciscan inspiration may be seen at the Permanent Exhibition of Christian Art in Venice. Certain of his best things were executed at the request of d'Annunzio. Of late he has turned to portraiture in iron and bronze.

**118 Portrait of a Man**

**119 The Artist's Daughter**

**MARAINI, ANTONIO**

Born in Rome, 1881. He has enjoyed a classical training and taken his degree in law. Has written extensively as a critic. He executed his first works under the encouragement of the painter Bargellini in whose studio he modelled a statuette called Perseus which was awarded a silver medal at Brussels. His most famous work is the Via Crucis erected in a church on the Island of Rhodes. His bas reliefs exhibited at the recent Biennial in Venice attracted wide and favourable attention.

**120 The Kiss**

**121 Visitors**

**122 Bathing**

**123 Eve**

**PRINI, GIOVANNI**

Born in 1877 at Genoa, where he studied sculpture at the Ligurian Academy of Fine Arts. Made his debut with his Brides of Liguria at an exhibition in Turin in 1890. For many years he has lived in Rome. His Portrait of a Woman has been acquired by

the Gallery of Modern Art in Rome. His many statues, mortuary monuments and votive chapels reveal broad human sympathies and express a mood of melancholy resignation. Displays great talent in his combination of sculpture with architectural motives.

## 124 The Family Idol

### ROSSO, MEDARDO

Born in Turin, June 20, 1858. Was at first interested in painting which he studied without a teacher. To this early experience are attributed certain characteristics of his later masterpieces. Until the time of the post-Impressionistic and synthetic reaction Rosso exerted a great influence in Europe. French critics credit him with having weaned Rodin away from Renaissance smoothness as well as from excessive fondness for displaying physical strenuousness.

## 125 Child

## 126 Ecce Puer

## 127 Reading

## 128 The Servant

.. .

### SELVA, ATTILIO

Born in Trieste, 1883, where he studied at the Industrial School. In 1907 he won the Roman Fine Arts Prize and has since been living in the capital with his family. His wife has been his favourite model. He leapt into prominence first at the Secession and later through a private exhibition held in Rome. Three of his works: The Sabine Girl, The Riddle, and The Idol, have been acquired by the Gallery of Modern Art in Rome. He is also distinguished in portraiture.

## 129 Primrose

## 130 Sergio

## 131 Mariella

## 132 Child

### WILDT, ADOLFO

Born in Milan in 1868. Wildt's work has provoked vivacious and contradictory discussions. A sculptor of vast experience, he has developed extraordinary fluency as a stylist and a virtuoso not without great variety of mood. Perhaps the perplexity

which his art arouses is due to the fact that he is thought of not as a primitive but rather as baroque. His predilection for deep incisions and low reliefs, his expressionism, in short, tends to support these conclusions. At first regarded as a realist he is now classed among the symbolists. Among his outstanding works are his Trilogy, The Funeral Monument of the Boschi Family, his Mask of Grief, and his Conception.

- 133 Portrait of the Artist
- 134 His Excellency Benito Mussolini
- 135 Maria
- 136 The Idiot
- 137 The Virgin
- 138 Child
- 139 Victory
- 140 Prisoner

## GRAPHIC ART

### CARBONATI, ANTONIO

Born in Mantua, June 3, 1893, now a resident of Rome. Studied engraving in Venice under Ettore Tito and subsequently in Rome under Aristide Sartorio. Noted especially for engravings, often with a humorous touch illustrating modern life in Rome—Campo de' Fiori, Island of San Bartolomeo, etc. More recently he has shown the influence of Paris, particularly of Meryon, in his prints. Two albums of his lithographs have been issued by Alinari.

- 141-168 Etchings

### DAZZI, ROMANO

Born in Rome, 1906, son of the sculptor Arturo Dazzi. Astonished his parents at the age of four by his imaginative drawings of figures in motion. He continued to draw without models, particularly reproducing images seen on the moving picture screen. Became famous during the war for remarkable military scenes drawn in the same manner. He participates in all national Italian exhibitions and is recognized as a young artist of unusual merit.

- 169 183 Drawings

## DE CAROLIS, ADOLFO

Born in Montefiore, Marche, 1874. Studied in Bologna and Rome. In decorative art a pupil of Alessandro Morani, in landscape painting, of Nino Costa. He now lives in Rome. De Carolis belonged to the d'Annunzio group together with Adolfo de Bosis, Scarfoglio, Michetti, and Sartorio. He owes his fame to his illustrations in black and white for the works of d'Annunzio and Pascoli, and for many of the Greek classics, and is credited with the revival of modern Italian book illustration. He has achieved renown also through his frescoes in public buildings at Pisa, Ascoli, Bologna, and Arezzo.

184-209 Woodcuts

## DISERTORI, BENVENUTO

Born in Trent, 1887. For most of his life a resident of Florence. Known in Italy as one of the most distinguished Italian engravers. He is devoted to the past which he sees emerging from the ravages of time, and the ancient towns and villages of Umbria and Tuscany find in him a faithful illustrator. Disertori is remarkable for his ascetic moods which are partly disguised under his rigid classicism and accuracy of detail.

210-214 Etchings

# DECORATIVE ART

## BALLA, GIACOMO

215-216 Painted Tapestries

## BALSAMO STELLA, GUIDO

Born in Turin, 1887. Studied at Venice and in Munich, where he was awarded a gold medal. Took prominent part in the first exhibition of Italian decorative art at Stockholm. At present a professor in the Royal School of Decorative Art, Florence. He has done much to reawaken public interest in decorative art. Besides his artistic furniture he is especially famous for his engraved glassware in which he has adapted old Italian styles to modern technical processes.

217-221 Glassware

## **BROZZI, RENATO**

Born in 1887. He first acquired fame as a painter of animals which represent for him the study of a lifetime. He is particularly noted for his work in metal repoussé, silver plate, and medallions. In this field he has attained an unparalleled perfection of technique, particularly in his animal studies. He has the habit of making hundreds of sketches before attempting the relief which has all the accurate delicacy of Japanese painting.

**222 Silver Plate**

**223-228 Medallions**

## **DEPERO, FORTUNATO**

**229-245 Tapestries**

## **GALLENGA, MARIA MONACI**

This youthful Roman artist has specialized in the decoration of cloths from which she designs frocks and cloaks usually of classical themes adapted to modern ideas of costume. She has exhibited her work in Rome, Holland, Belgium, Spain, and England. Was recently awarded the Grand Prix at the Exhibition of Decorative Arts in Paris.

**246-257 Fabrics**

## **PRAMPOLINI, ENRICO**

**258-265 Tapestries**

## **TOSO, FERRO AND Co.**

One of the best known firms on the island of Murano where the traditional Venetian art of blown glass has attained unusual artistic perfection. The models are inspired by modern designs of entirely original character.

**266-269 Glassware**

## **VENINI, PAOLO**

Originally from Milan where he was graduated as an engineer. Lives in Venice where he has established the glass factory which bears his name. It is his ambition to have Venetian glass return to the classic purity of form which was its original charm. The designs of many of the models here exhibited were taken from the paintings of Veronese, Titian, and Holbein.

**270-293 Murano Glassware**

# ILLUSTRATIONS





ADOLFO WILDT The Virgin



GIOVANNI BOLDINI Portrait of Mrs. Rita de Acosta Lydig



ANTONIO MANCINI The Scarf



ARISTIDE SARTORIO Along the Shore



ARTURO NOCI Venetian Fisherman



ARMANDO SPADINI The Marriage of St. Catherine



ARMANDO SPADINI - The Kiss



FERRUCCIO FERRAZZI The Tragic Journey



UBALDO OPPI Breton Girl



FERRUCCIO FERRAZZI The Idol



*Lent by the Gallery of Modern Art, Florence*

PRIMO CONTI Liung-Yuk



GUIDO CADORIN Square in Venice



MARIANO SIRONI The Architect



ANTONIO DONCHI Washerwomen



ANTONIO DONGHI The Fortune Teller



*Lent by H. Bing & Cie, Paris*

AMEDEO MODIGLIANI Madame Modigliani



*Lent by Mr. Paul Reinhardt*

AMEDEO MODIGLIANI Portrait



FORTUNATO DEPERO Train at Dawn



ENRICO PRAMPOLINI Portrait of the Artist



GIACOMO BALLA *Sensation of Spring*

# SCULPTURE



VINCENZO GEMITO The Philosopher



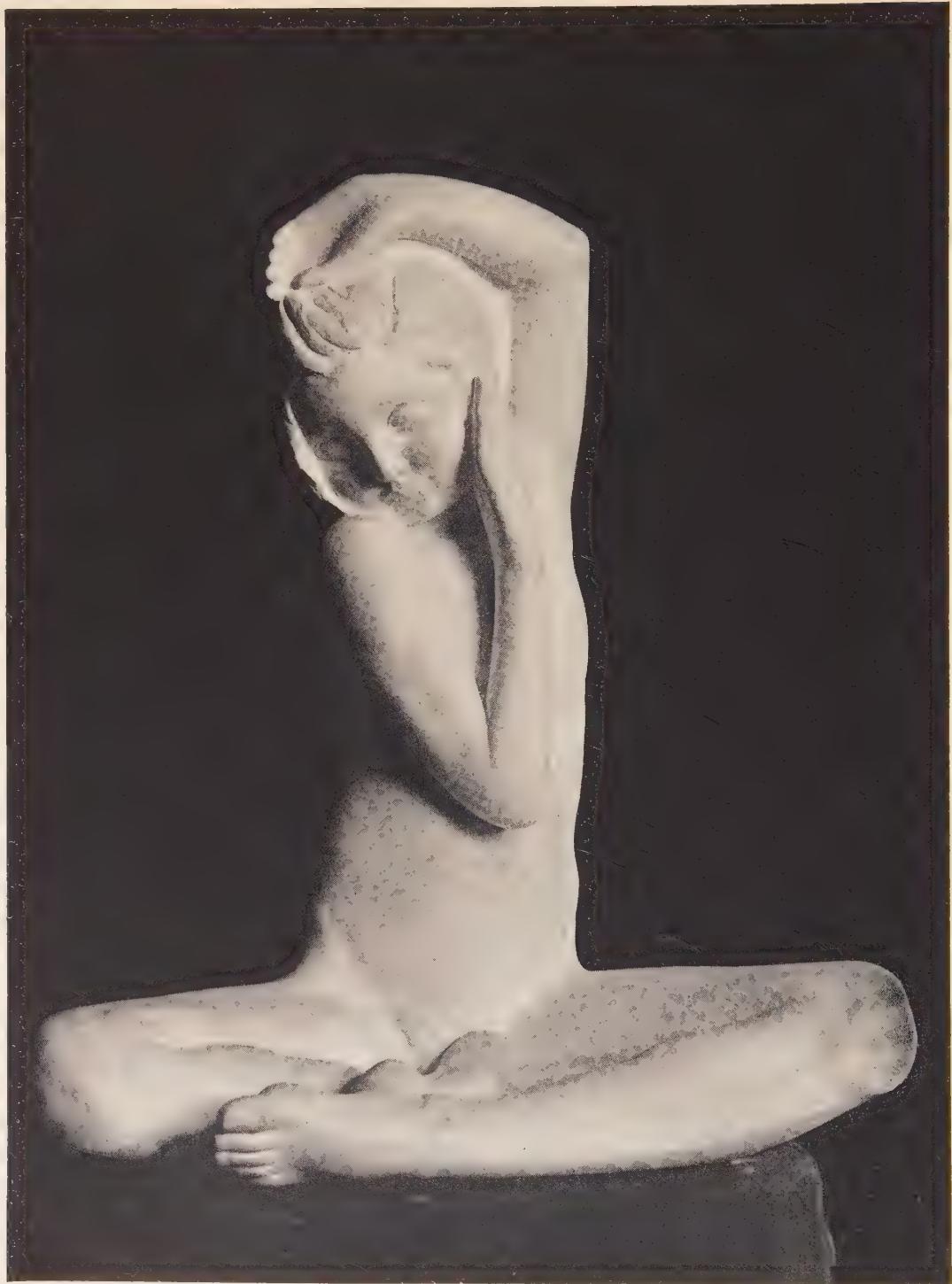
MEDARDO ROSSO The Servant



ARTURO DAZZI Virgin



LIBERO ANDREOTTI Bather



GIOVANNI PRINI The Idol of the Family



ATTILIO SELVA Primrose



ADOLFO WILDT Maria



ANTONIO MARAINI The Kiss



ALBERTO GERARDI Daughter of the Artist



ANTONIO MARAINI Eve



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